

KERAMIC STUDIO

Vol. X. No. 8

SYRACUSE, NEW YORK

December, 1908



Give as a special Christmas greeting this year, four pages in color in place of the regular supplement. These illustrate the first prize decorative study of Poppies by Mary Louise Davis. The applied designs by her printed on the same page are not given in the original color schemes which will be found elsewhere in the text. It seems to us that these color prints will be a source of inspiration to lift our decorators out of the old ruts and encourage them to use new color schemes on porcelain. These color schemes used either on a white or tinted ground can be applied to almost any design with new and interesting effect. Try them.

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The Christmas number of PALETTE AND BENCH will be found an unusually attractive one to painters of figure on porcelain. A color supplement "Peonies", a young woman with flowers, full of fine color, is an object lesson worthy of study, besides which will be found several figure panels in which the decorative feeling is so prominent as to make them appeal strongly to figure painters seeking new subjects, notably "The Peris," "The Perfume of the Flowers," "In the Orchard" and "Girl with Lilies." Other articles of especial interest besides the regular contributions on oil and water color painting, drawing and modeling are "Study of Trees Bare of Foliage", William A. Coffin; "Miniature Painting," Wm. J. Baer; "Illumination," Florence Gotthold; "Use of Water Color in Flower Painting," Frieda Voelker Redmond; "Built-in Furniture," Mrs. Olaf Saugstad; "Finger Rings", Emily F. Peacock; and "Cross Stitch Embroidery," Mertice MacCrea Buck.

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In announcing the results of last competition, two mistakes were made. A design of trumpet flower for jardiniere, by Martha Feller King of Indianapolis, was wrongly attributed to Miss Bessie Lemly; and a design by Mrs. Elizabeth DeL. Christophel, of Chicago, which also received a mention, was omitted in the list.

We have on hand four lots of designs to be returned, but either names or addresses of designers cannot be found.

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The Frederick A. Stokes Co. has just made an addition to its popular series of Chats on china, old furniture, etc. The new volume is "Chats on Oriental China" by J. F. Blacker, and it will be found a valuable guide for the collector of Chinese porcelains who has not at his disposal the many more expensive works published on this subject, and needs a reference book obtainable at a reasonable price. The volume is profusely illustrated with very good specimens of the many styles of decoration used by the Chinese at different times. The evolution of Chinese porcelain through the most famous periods of its manufacture is thoroughly described, and good chapters are given to the explanation of the mythological meaning of the decoration, and to marks and emblems.

Mr. Blacker's book is written from the standpoint of the Occidental collector. Although American and European collectors are learning more and more to distinguish between what is best in Chinese porcelain and what is ordinary, and although we are far from the time when the magnificent Chinese monochrome vases, imported to England, were redecorated, gilded and disfigured by English painters, many confused notions about glazes and decorative processes still exist in the minds of our collectors, and they show much less understanding of the technique of the potter's art, and much less knowledge of its difficulties than their Chinese or Japanese brethren. Mr. Blacker's volume will help to dispel many erroneous ideas, but still some confusion exists in his description of technical points, and many statements would be decidedly objected to by potters.

Mr. Blacker's book closes with a chapter devoted to old Japanese pottery and porcelain, and a list of the sale prices of the Louis Huth collection in England, the top price being £6,195, or over \$30,000, for a blue and white jar with cover, decorated with branches of the flowering prunus.

It is to be noticed that Chinese collectors, although appreciating the fine quality of the blue in the best of these sugar and ginger jars, do not place on them the fantastic values which our collectors do. They far prefer, and not without reason, a small but choice specimen of the soft paste blue and white, or of hard paste egg shell.

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The Frederick A. Stokes Co. also issues a good handbook on "Delftware, Dutch and English" by N. Hudson Moore, author of "The Lace Book," "The Old China Book," "The Old Furniture Book," and other valuable and inexpensive collectors' handbooks. This little volume is a comprehensive and thorough resumé of all that has been discovered and written on the famous and artistic Delft faience.

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LEAGUE NOTES

The drawings for problem one have been returned to members. The general criticism on the work given by our critic, Miss B. Bennett, is one which every member will do well to study; it was as follows: "Lack of snap or directness in penciling and lack of style in the general results. The flowers all have planes as well as the statues or human figures, and it is a mistake to slur over the coming together of two planes or to add to the already plentiful indentations of the edges.

"If you slur or round off parts that are to be vigorous and distinctive (as at the junction of these planes) you lose the style of the plant. These faults in reproduction are common even to-day and the few who do make good flower studies are 'few and far between'. The beauty of the flower is its subtle style in conjunction with its color. Subtlety demands extensive knowledge and minute sharp observation for reproductive purposes."

Designs for problem two are now in the critic's hands. Designs for problem three, the chocolate pot, will be due December 1st. Members are requested to read "Hints to

beginners" before making this design. Measure accurately your china and map out the exact size and shape of the space you wish to decorate, make your design fit this space and then you will have no difficulty in applying it to the china. The changing of the width of a line often makes a vast difference in the beauty of the design.

The following excerpt from our year book may be interesting to those who contemplate joining us in the near future:

THE STUDY COURSE

"It is the aim of the N. I. M. P. to have its yearly exhibitions admitted to the exhibition galleries of Art institutions of the highest rank, and, as any jury appointed by such institutions is opposed to naturalistic work on porcelain in any form, the League no longer encourages that style of ornament. Hereafter no work which has not passed a jury will be shown in any League exhibition.

"In 1902 a Study Course was started by the League, and in 1904 criticisms were offered members on the designs for the problems to lessen the possibilities of the finished work being rejected. These criticisms have been given each year since then and are again offered this year. While the League does not promise a finished, complete design for every drawing submitted, it does promise such helpful criticism as will enable everyone to readily correct the worst defects in the design, and suggestions for its improvement are made. Members taking the course gain a practical knowledge of design adapted to ceramic forms that is invaluable. The League to-day is the largest and strongest organization of Mineral Painters in the United States. To be able to say you are a member of and exhibitor with such an organization gives, many times, a standing in the opinion of outsiders, which would be hard to attain by individual effort."

Send designs for criticism to President of the League.

MARY A. FARRINGTON,
1650 Barry Ave., Chicago.



No. 1.—Helmet, Nadri Shah (1688-1747), incrustated with gold.



No. 2.—Cruche pitcher—Nadri Shah 1688-1747, incrustated with gold.

KERAMIC AND OTHER ARTS OF THE PERSIANS

Randolph I. Geare.

THE technique of Persian artists is well expressed in their decorated pottery, especially in the kind known as "Kashee," which was first introduced into Persia by Chinese artisans, who knew how to give it lightness of touch and a few suggestive strokes characteristic of blue chinaware, interwoven with quaint bits of landscape and lovely floral patterns, in a conventional but thoroughly decorative style. This ware, it may be added, is an excellent faience, either polychromatic or of prevailing black or blue-blacks tints.

In later years, when the Persians had developed a ceramic art of their own, the designs of the Chinese workmen were modified by native ideas, resulting in a ware entirely distinct and national. One of the chief differences between these two wares is that while the Persian pottery is lighter and can be scraped or cut with sharp steel, the Chinese blue ware is as hard as flint. White porcelain of a translucent milky tint was also made in Persia in the early days. This effect is believed to have been produced by shaping the inner and outer shells over a mold of wax, which in melting left a hollow space between. The glaze is hard and pearl-like. Examples of this ware are now very seldom seen.

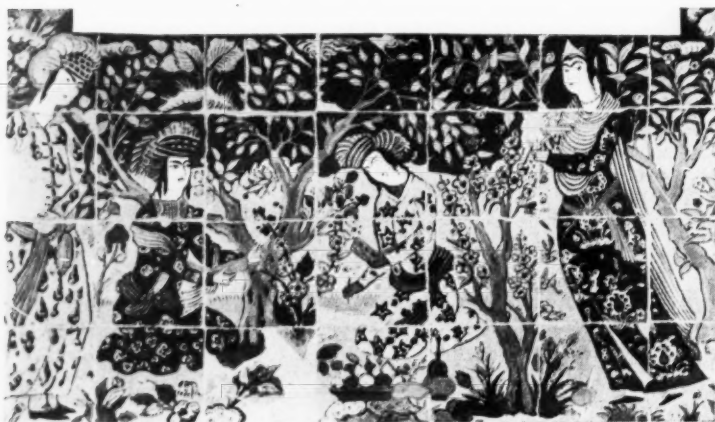
In general, Persian faience is characterized by an azure blue or golden yellow ground, generally covered with figures, birds, foliage and other ornaments traced in white. The wares of Persia, Rhodes, and Asia Minor are similar in character, and there is no sure criterion by which to distinguish them. These wares are generally rather similar to porcelain. The color and ornamentation are most brilliant and of great beauty.

Perhaps the highest expression of Persian art is found



POPPIES—CHARLES WIARD

(Treatment page 172)



No. 4.—Ancient Persian Tiling. By courtesy of the Metropolitan Museum of Art, New York.

in its architecture, and history shows that the artist of that country has gone on century after century working hand in hand with the architect and builder. The Persian artist seems to have always had the remarkable faculty of adapting himself to circumstances. In the southern provinces, where stone and marble are largely used in the construction of houses, these materials are naturally employed as the agencies for the expression of art-ideas. On the other hand, in the Caspian region, where wood is the chief building material, the piazzas, mullions, and casements are gorgeously decorated with designs to which that material best lends itself, but in a manner strictly in harmony with Persian concepts. Even in the most humble dwellings, a broad window with a beautifully decorated casement is no uncommon



No. 3.—Vase, Nadi Shah (1688-1747), incrustated with gold

sight. In the capital city, Teheran, the materials commonly used for house-building are sun-burned—or sometimes kiln-dried—bricks, and mud toughened with straw "cargel," but even under rather uninviting conditions one can see ample proof of the Persian genius for decoration; and, indeed, by the use of plaster-of-Paris these mud houses are often converted into really beautiful works of art.

Excellent examples of the early ceramic art of Persia have been found in the lowest of the three buried and superimposed palaces at Susa, the ancient Shushan, in southwestern Persia. Among them are a number of glazed tiles in polychromatic design which are unique in manufacture and stand out prominently among the most striking art objects of the world. The manufacture of these enamelled tiles dates back from the tenth century. The walls of the ruined mosque at Sultaneat were cased with them. They were deep blue in color with yellow and white scrolls and devices, and were generally made in arabesque patterns, sometimes mingled with flowers and animals, which later characteristic distinguished them from Arabic patterns.

At Susa, too, have been discovered examples of a form of ceramic painting borrowed from Chaldaea, and including such objects as a painted lion, and a procession of figures representing the "Immortals." This art has been perpetuated, and as late as the reign of Shah Abbass (1600-1630) pictorial plaques were made which rival the ceramic designs of Susa that were executed two thousand years earlier.

The glazed tiles, of which mention has been made, were decorated with an endless variety of designs, and were used for incrusting floors and walls, especially in and around Teheran, where the absence of a marble suitable for the purpose afforded an opportunity to push the manufacture of tiles into extraordinary prominence. The interior of Persian baths is often completely covered with such tiles, as well as the outer surface of the domes of mosques, minarets, city gates, etc. An American writer, speaking of this old Persian tile-work, which was far more beautiful than the more modern product, believes that the special influences which have exerted a powerful effect in directing the art-progress of Persia, were the conversion of the country to Mohammedanism; the consolidation of the legends of Persia into a popular form, thus reviving interest in art and stimulating the fancy of the people at a time when the arts were entering on a new phase of expression; the induction into power of the Sefavean dynasty; and the importation of Chinese and Indian artisans into Persia.

Tile-making had two distinct periods. The most in-



No. 5.—Ancient Persian Tiling. By courtesy of the Metropolitan Museum of Art, New York.



No. 6.—Very Old Reflet Tile, the property of the National Museum, Washington, D. C.

teresting kind of tiles produced was called "reflet" on account of its marvellously iridescent glaze. "The entire surface," writes a connoisseur, "gleams with a massive polish or glaze, which, in a broad, front light, gives the effect of polished marble, while a glancing side-light reveals mysterious opalescent flashes." The secret of compounding those intense blues and this wonderful glaze seems to have become one of the lost arts of Persia, although there is a tradition that gold entered into its composition.*

The art of making iridescent glazes is believed to have been invented in Persia before the Mohammedan conquest, and it is probable that the city of Rhei (or Rhages), which was destroyed some six hundred years ago, and was a large city long before the Christian era began, was one of the most important centers for the manufacture of the "reflet" tiles. After the conquest by the Arabs, the making of iridescent ware was still further developed until it became one of the most widely practised arts in Persia. Some of these tiles, now in the museum at Sèvres, France, are about nine inches square and are most brilliant in color. They are of a blue pattern on a white ground, smaller oblong tiles forming the border. The tiles were not always made of the same length, for some have been found measuring eight feet each in length.

*This tradition has no real foundation in fact. Modern researches on iridescent glazes show that only copper and silver enter into their composition and that gold has no action whatever.—PUB.

The glazes were of different kinds, each one iridescent "like the mystic spark of the opal, or the shifting splendor of the dying dolphin," and yet each having a chromatic tone entirely its own. The secret of preparing these lustrous, which was known to the master workmen of Natanz, Kashân, Rhei, Nain and other cities, seems to have been lost in Persia about two centuries ago, but it is said that near Guadalajara, Mexico, there are some potters who know the secret, which, they claim, their ancestors learned in Spain from Persian artisans employed by the Moors; and it is also a fact that Messrs. Edward and William Lycett, of Atlanta, Georgia, who have during the last twenty years been studying the Persian reflets, have actually produced a glaze which they assert to be an exact duplication of the Persian ware.

During the reign of Shah Abbass (1600-1630), various forms of art were revived, and several of the cities became prominent for the production of special objects displaying a high order of skill and aesthetic talent. The manufacture of reflet pottery again became prominent in his reign, and continued to flourish up to the time of the disastrous invasion of Mahmood, the Afghan.

In the later days of the Sefavean monarchs the sacred tombs were redecorated with a species of "reflet" tile, resembling the iridescent ones of earlier times, but generally more fanciful in shape and with a greater variety of tints. Under their rule, too, the walls of palaces and pavilions were incrustated with pictured tiles of two classes: the first, mosaic in pattern and of wonderfully vivid colors, including a deep lapis-lazuli blue, which cannot be reproduced even in Persia at the present time. Tiles of the second class were emblazoned with fancifully grotesque designs in relief.

So admirable an impression has Persian ware produced at all time that English pottery-makers introduced what they called "Persian ware" only a little more than twenty years ago, in which decoration was freely applied. It was modeled in low relief with a semi-transparent glaze which appears darker in color where it is thickest, as in the hollows, and lighter on the projections.

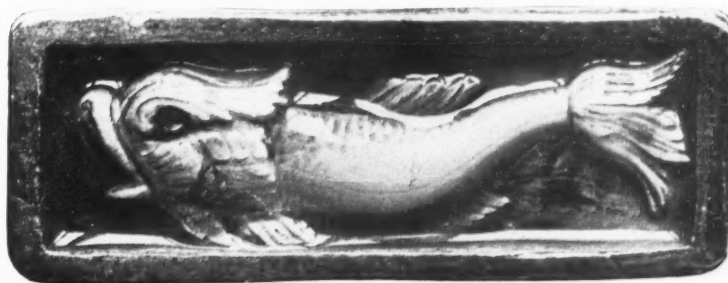


CRAB APPLES (Page 173)

Ida M. Ferris.

THESE apples were a very dark red variety and had no yellow on them, but a few of the more prominent ones might be made with a little Yellow and Yellow Brown. Use Yellow Red for first fire, and paint them light and bright for a foundation. The summer leaves are rather dull, mostly Brown Green and Dark Green, but some brighter Greens may be used for first fire.

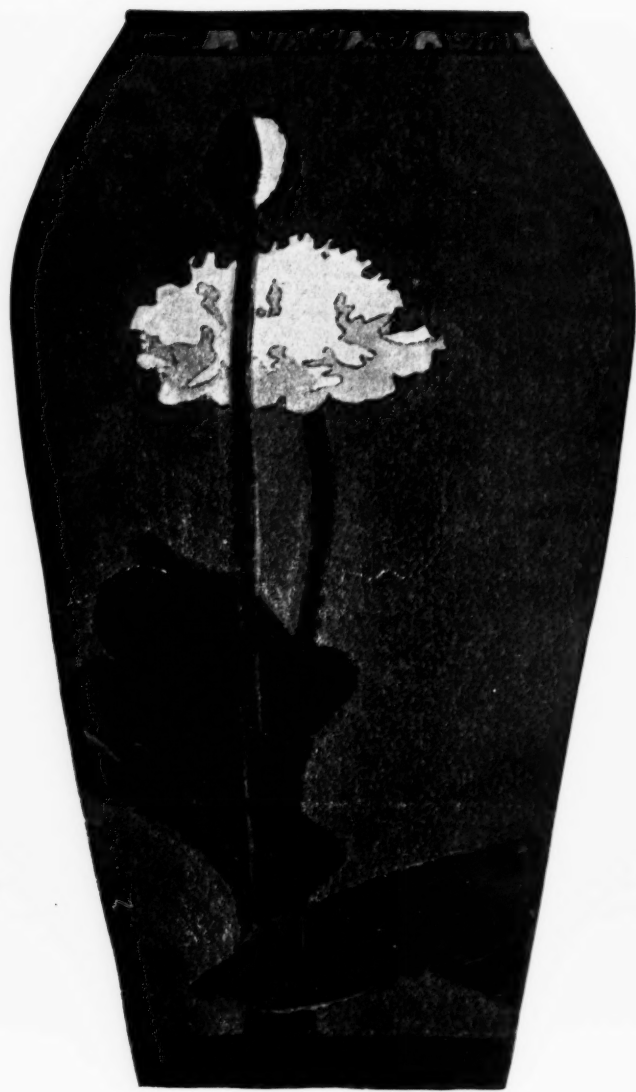
A background of grey tones harmonizes well with the red and dull greens of the fruit. Use Lavender glaze for lightest color and grey made with Albert Yellow and Brown Green increasing the latter in darkest places.

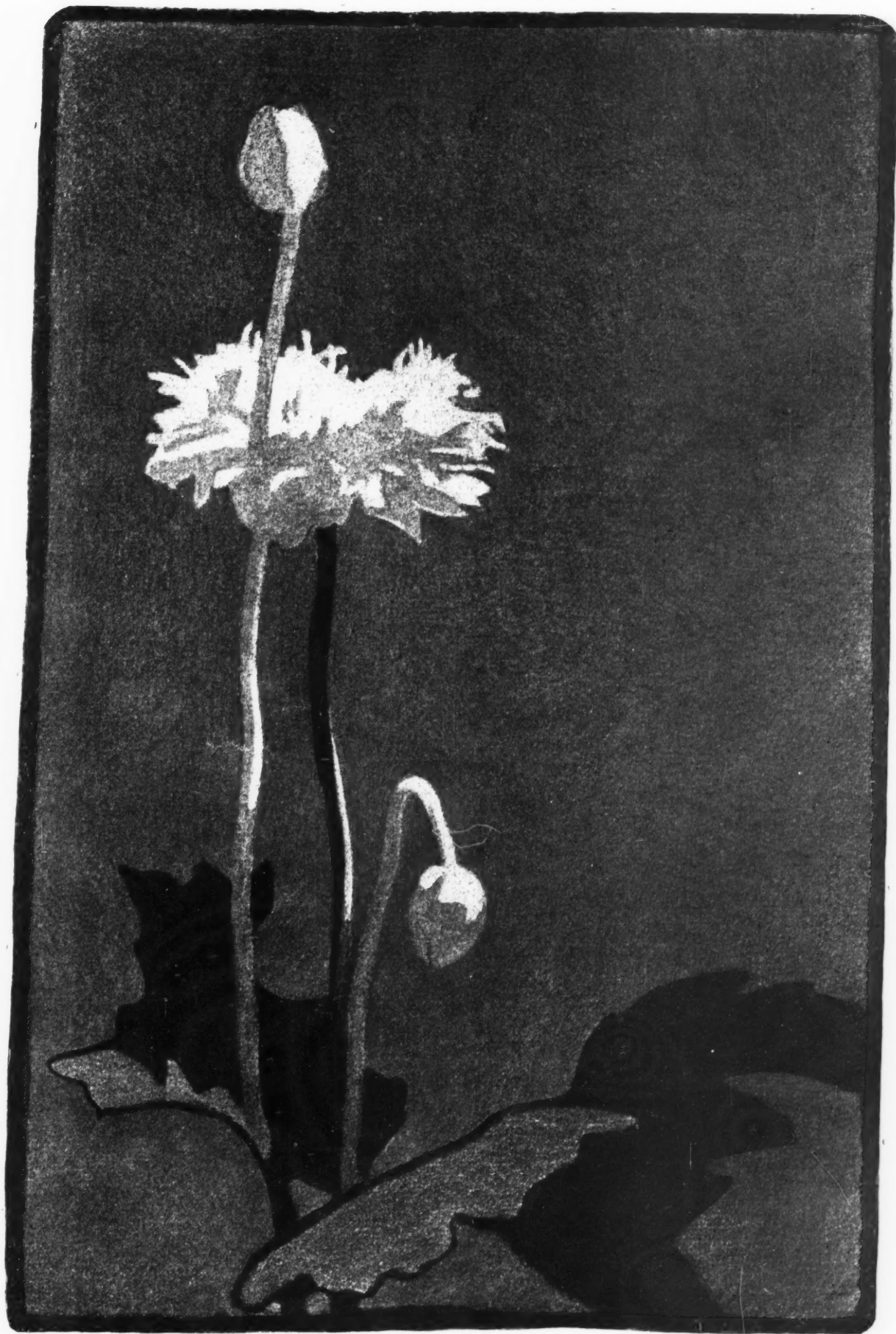


No. 7.—Lycett's reproduction of ancient "Murrhine."



POPPIES—MARY LOUISE DAVIS





POPPY—MARY LOUISE DAVIS

POPPIES

THE designs from Poppy Motif by Miss Mary Louise Davis are to be executed in the various color schemes given in the color panels except the bowl on page 178 and the vases on pages 170 and 183.

The color scheme for bowl page 178 is as follows: Inside tint a Dull Ivory—inside border, flat enamels, darkest tones a dull warm Purple. Color next the smallest dark form in truncated cone shape, Dull Orange Red. Other forms Dark Apple Green. Outside tint a Light Dull Pinkish Violet. Border lines Dark Apple Green, darkest spots same Dark Purple as inside, surrounded by truncated cone shape of Dark Orange Red. Ground of Medallion Dull Ivory, flower forms and inside of bud, also flower forms on supporting ornaments outside the medallion, Dark Orange Red. Border of medallion and darkest stems and leaves Dark Purple. Balance of design Dark Apple Green.

VASE (page 170)

Olive Grey ground. Flower two shades of Pale Pink. Leaves and stems Dark Apple Green and Black. Same colors in border—Dark Apple Green outlines to leaves and stems.

VASE (page 183)

Dull Purplish Grey ground. Flowers Pink, dark leaves Black, balance Dark Apple Green, Gold or Dull Yellow Brown outlines.



HAPPY STUDY HOURS

(Illustrations pages 176-177)

CHRISTMAS pot boilers"—this is frankly what these little drawings and suggestions are intended for. There isn't time or room for us to talk over our Summer study or our Winter plans. We are all getting ready for Christmas and the most serious student of design may be obliged to paint a few "posies" in a naturalistic way, or else go without the money which would pay for another season's study, a new kiln perhaps, or the dear Christmasy things we all love to buy. Will the worker not be justified in giving her patrons the roses and violets which *they* understand, if she paints them in an orderly way, thereby not ignoring all laws of design? But all this has been said before, and we all know what we *should* do, but will you not all try to do the best "pot boilers" ever, this season? If, for instance, you are asked to do a set for a dressing table—the room is pink and gold, or perhaps old ivory and pink, and roses your patron *will* have or nothing. Isn't the wreath of roses a suggestion for the tops of powder boxes, hair receiver, small round trays, backs of mirrors, brushes and the like? Wouldn't you like to decorate the candlesticks with the larger rose wreath at the base and the smaller one at the top, if there is a place for it there? Doesn't the border decoration of this page suggest a treatment for the trays? The space between the decoration and the edge of the piece may be filled in solidly with gold or tinted in a deep old ivory tone. If gold is used, do not bring it always hard against the design; instead, leave a bit of light between the gold and the tips of leaves and petals. A light tint of ivory can be laid on the plain undecorated surface of the china.

If it is left with you to do "something different" in

the way of these sets, try one with a decoration of white roses with warm hearts, and silver instead of gold. The same delicate ivory tint can be used over the clear china surface.

The violets can be used with the same ivory and gold color scheme. Do not paint them too strongly; they will be more pleasing on a dressing table if kept in rather a "high key." Have you ever tried to paint *white* double violets? Try them, with a touch of yellow to warm their hearts, and a delicate flush of violet over the tips of the petals here and there. Silver or gold can be used happily with them.

The little wild aster can be used on so many things—but this design is given with the thought of spacing it three times on the rim of a plate. For a first fire, tint the rim a rich old ivory and pounce till wax-like in texture. Paint the edge and the shoulder just inside the rim with gold. After firing, space the design, and paint it delicately on top of the tint. The first allover tone and the thoughtful spacing and spotting is bound to make for good harmonious color and restful design. A touch of Peach Blossom with Blue Violet makes a pleasing color for the warmly tinted asters. Blue Violet with Deep Blue Green, and Blue Violet with Banding Blue are good color combinations to use for painting the cooler and darker blossoms.

The little "tags" of holly we are giving you just because it is Christmas, and we know someone will ask you to do it,—perhaps on candlesticks, little bonbon boxes, olive dishes and the like. If you are going to do the little boxes used for favors, try one this way. For a first fire, tint with light Green Lustre; pounce till fine and firm in texture. After firing paint the holly spray on top of the lustre. Do not fire over hard after this painting, as the red of the holly berry is difficult to hold through the fires with the lustre. Use Carnation for painting the brilliant berries, and Carnation with Blood Red for the darker ones. The box and cover can be lined with gold or ivory lustre.

A happy and successful Christmas season to you all! May the New Year bring cheer and opportunity to every student, and in each day may there be a "rest spot" free from care and the "grind" where one may find, and express himself, in his better work! Happy days!



POPPY STUDY (Page 167)

Charles M. Wiard.

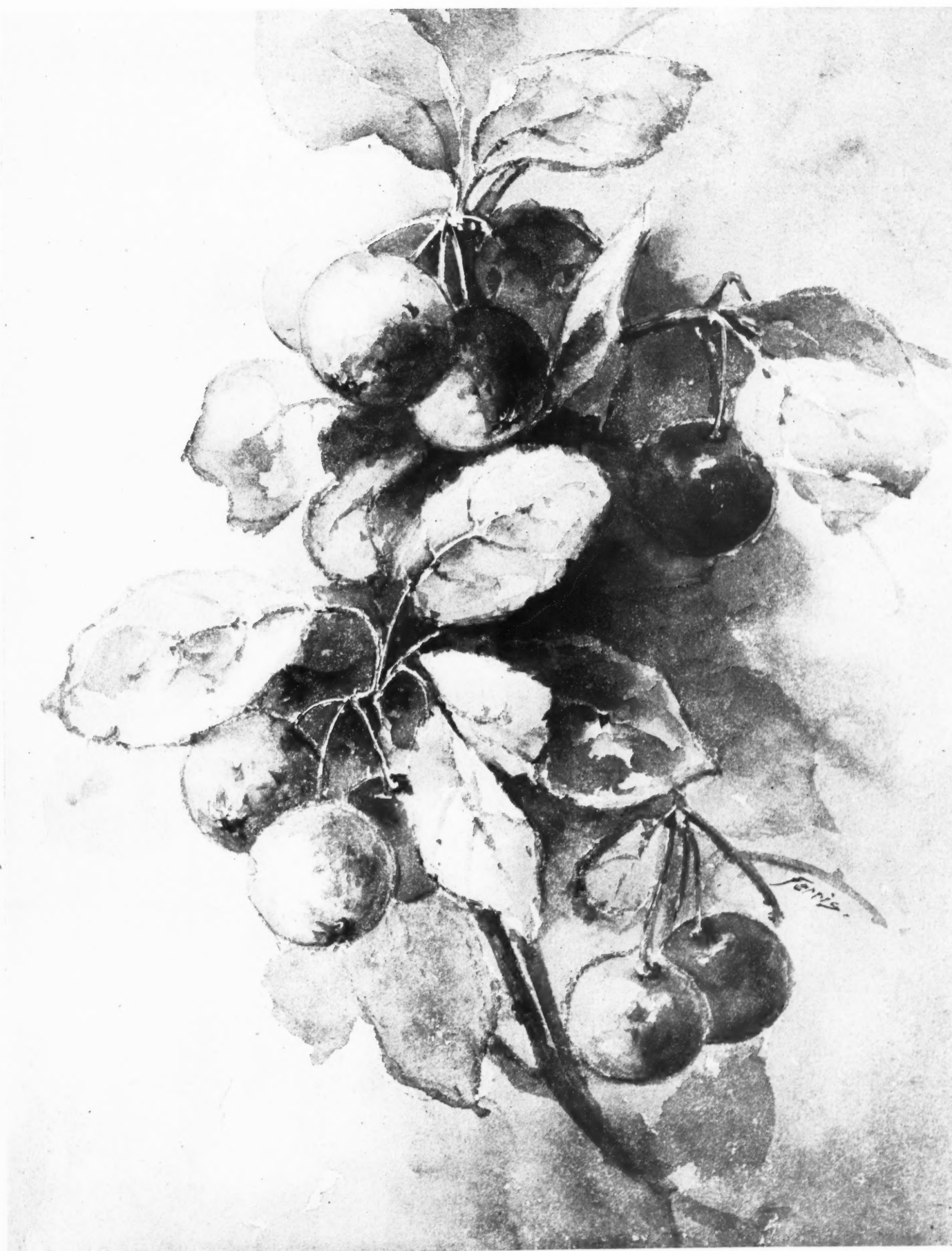
CAREFULLY draw in the design and then wash in background of Blue Green toned with Lilac.

The upper poppy is white shaded with Grey for White Roses, with stamens in Yellow and Brown.

The upper right hand poppy and the lower ones are in Rose very delicate shaded with Grey and the stamens in Brown. The other two are in Poppy Red and Rosa, a little Pompadour in the darkest parts. Stamens black and Brown.

Paint the leaves and stems of Yellow Green and Blue Green shaded with Olive Green.

Second fire: Wash over background with Blue Green and Lilac adding shadowy leaves. Work up the flowers, deepening the shadows. In the darkest spots of green use Black Green. Put in the veins and the stickers. In finishing stems add a touch of Pompadour.

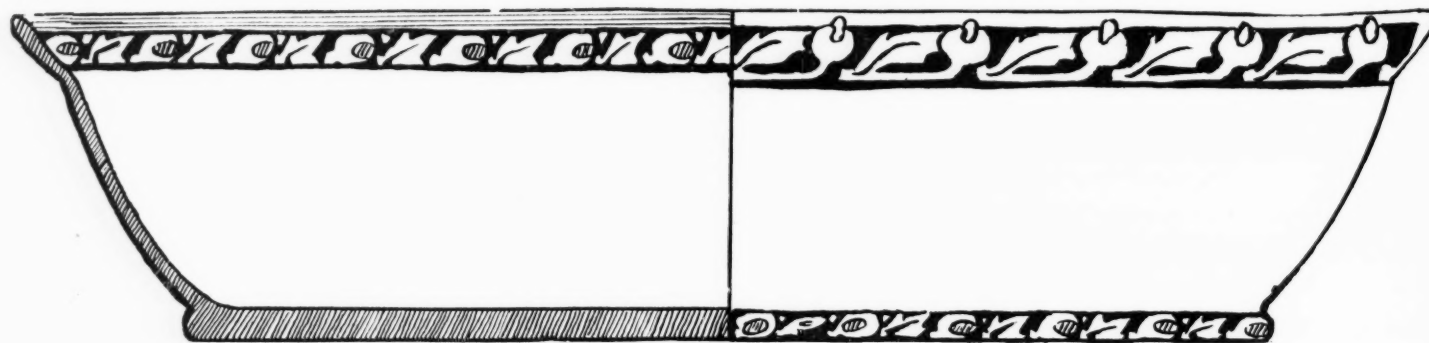


CRABAPPLES—IDA M. FERRIS

(Treatment page 169)



POPPY BOWL—MARY LOUISE DAVIS



INSIDE VIEW OF BOWL

OUTSIDE VIEW OF BOWL

POPPIES—MARY LOUISE DAVIS





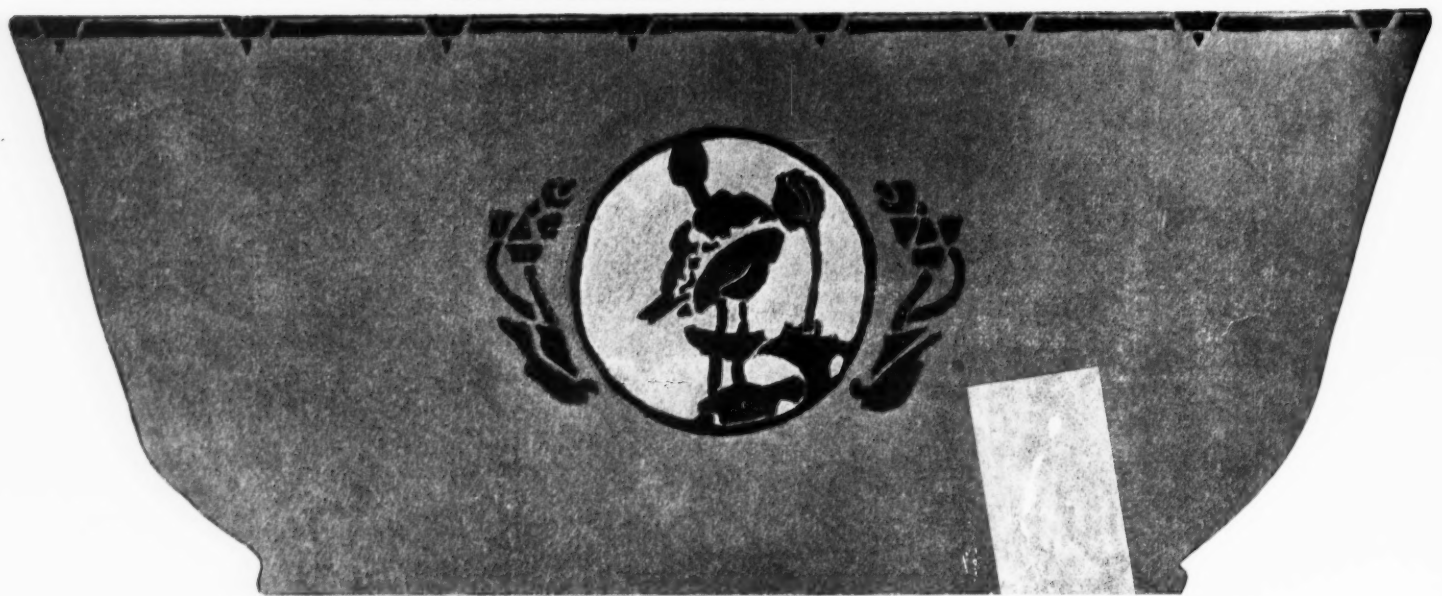


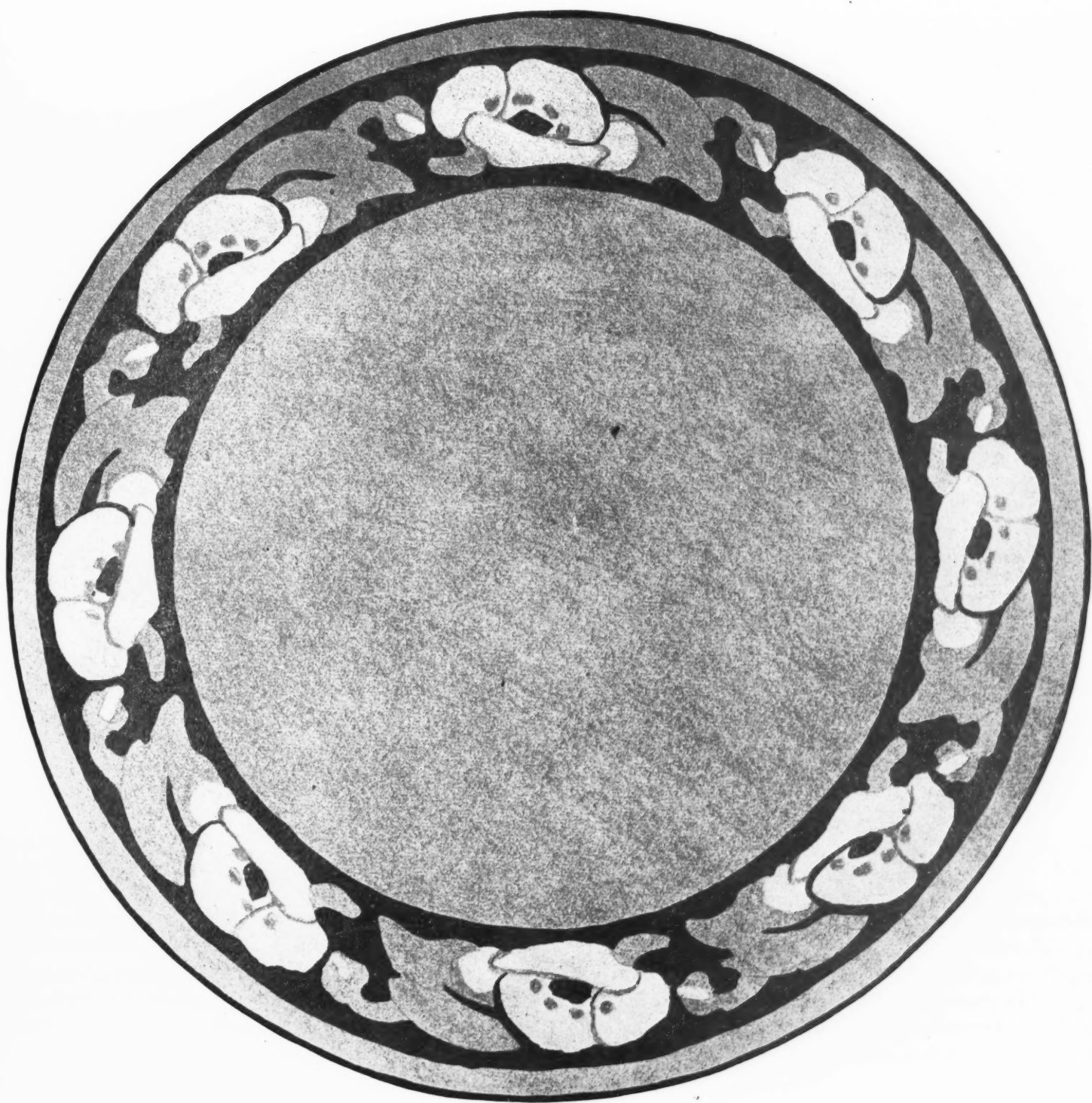


POPPIES—MARY LOUISE DAVIS



Inside Border.





POPPY PLATE—MARY LOUISE DAVIS



GRAPE STEIN—LUELLA R. DE LANO

STEIN IN GRAPES

Luella R. DeLano

THIS design is taken from an old Japanese print, and should be done in flat washes. Repeat three times around the stein. Design is outlined in Black. Background can be either in Grey Green or Ivory (Yellow with touch of Black). Grapes Violet of Gold.

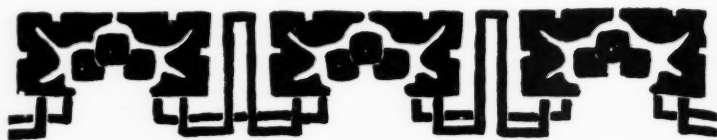
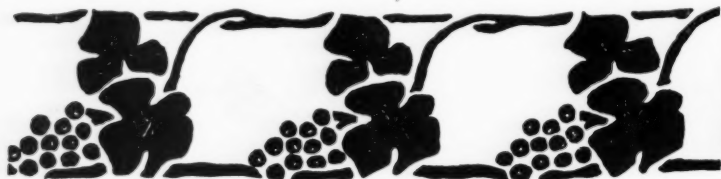
Leaves and stems, first fire four parts Grey Green, one-half part New Green. Second fire equal parts Black Green, New Green. Handle corresponds with background.



BERRY DESIGN FOR FRUIT PLATE

Catherine Osia

BACKGROUND of plate, Light Green. Leaves, dull darker green. Berries, Gold. Stems, Dark Green and Brown Green.



CHERRY DESIGN FOR FRUIT PLATE

Catherine Osia

BACKGROUND, Neutral Yellow. Berries, Red. Leaves, Green. Stems, Gold. Outlines (if desired) Black.



GRAPE PANEL

Henrietta Barclay Paist

LIGHT Dull Coffee ground. Grapes in shades of Purple. Brown stems and tendrils. Grey Green shades in leaves.



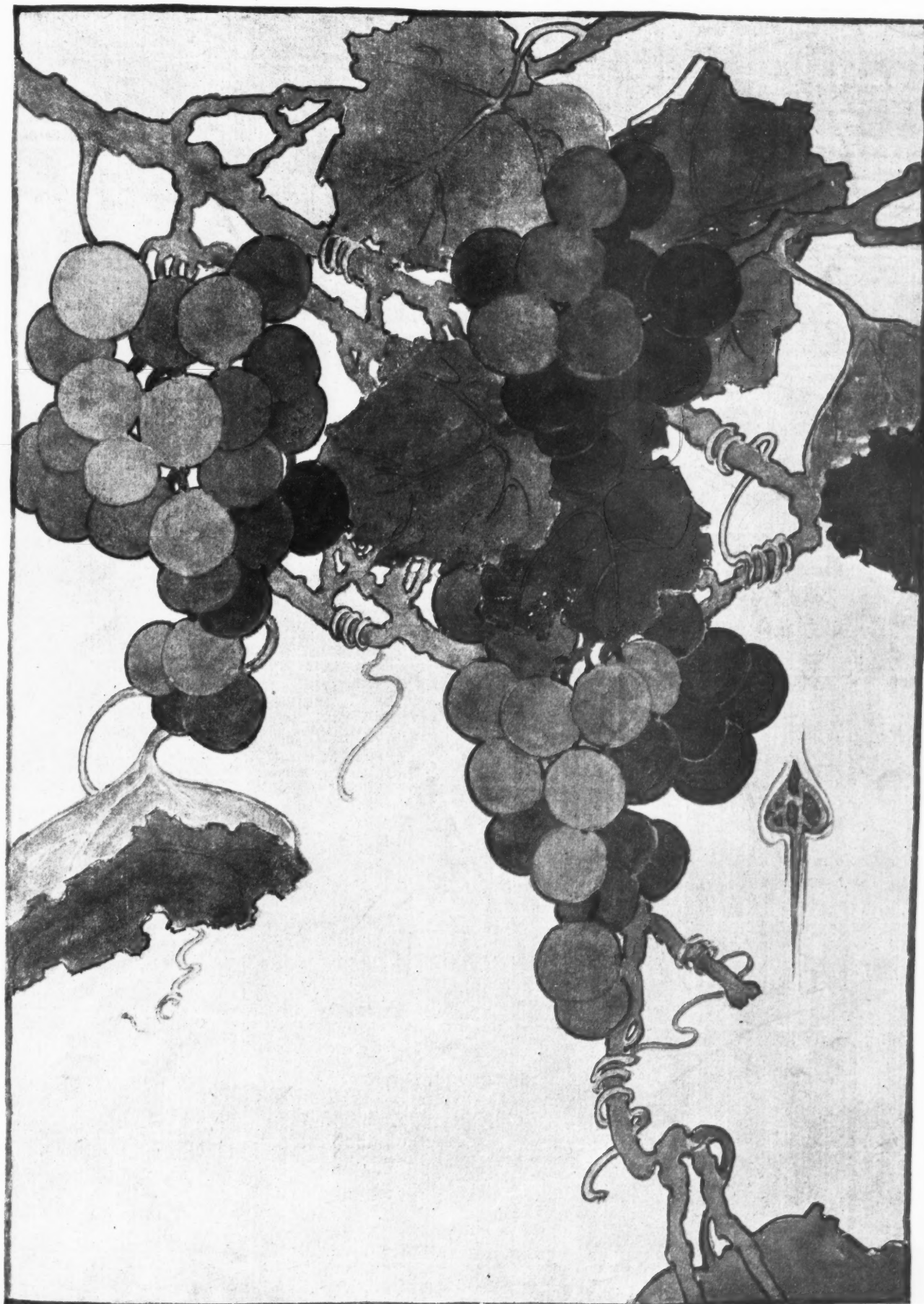
MOUNTAIN ASH (page 187)

Henrietta Barclay Paist

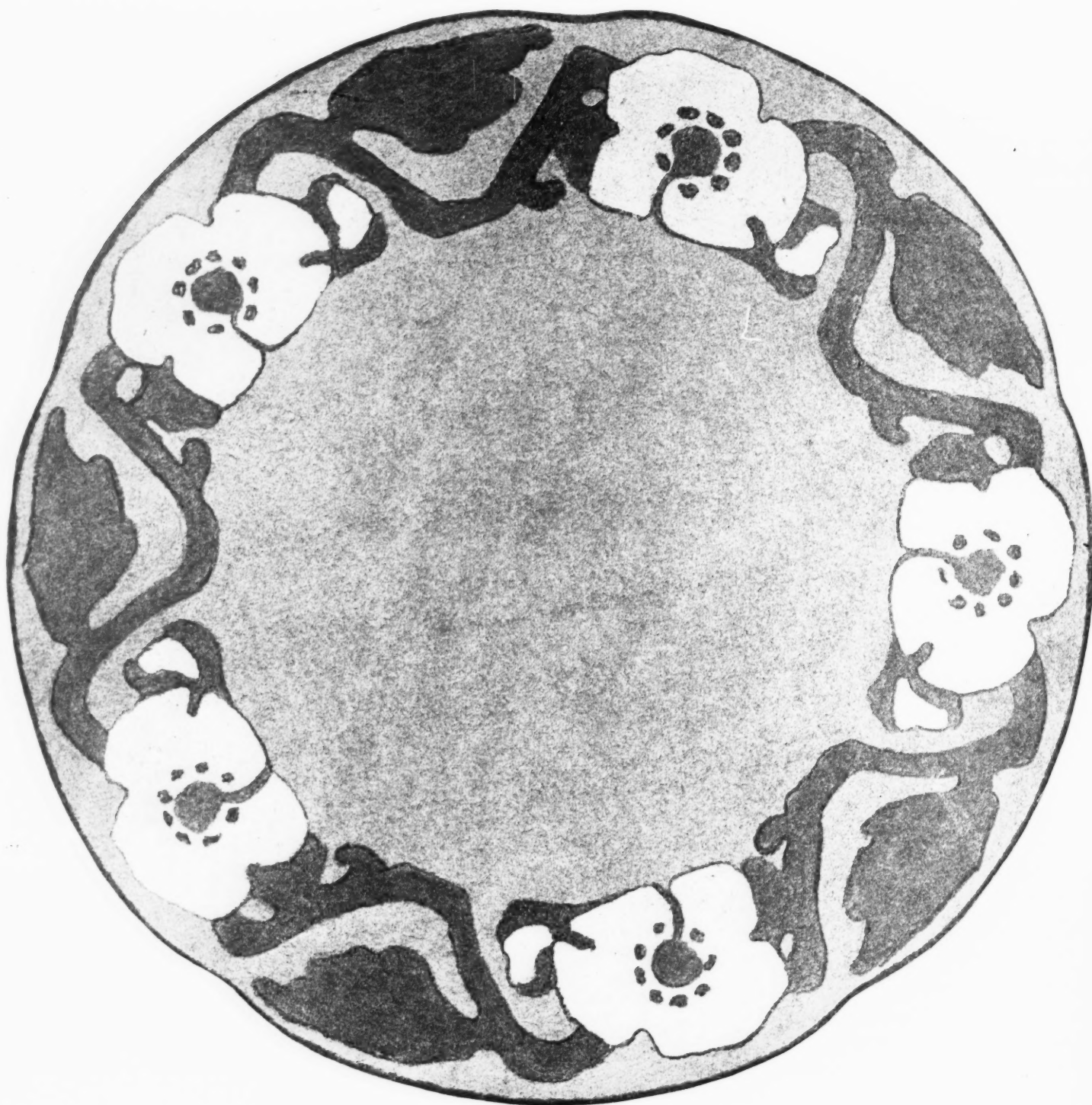
AS arranged this study could only be used on panel or vase. The entire piece should first be tinted with Masons Neutral Yellow and fired. The study is painted with Olive Green for leaves Pompadour Red or Capucine Red for berries, and a mixture of Olive Green and Violet of Iron for stem. The whole outlined with Black. If Frys Olive Green is used add Black and Yellow Ochre to warm. The berries are laid in in two values but not modeled.



GRAPE STEIN—LUELLA R. DE LANO

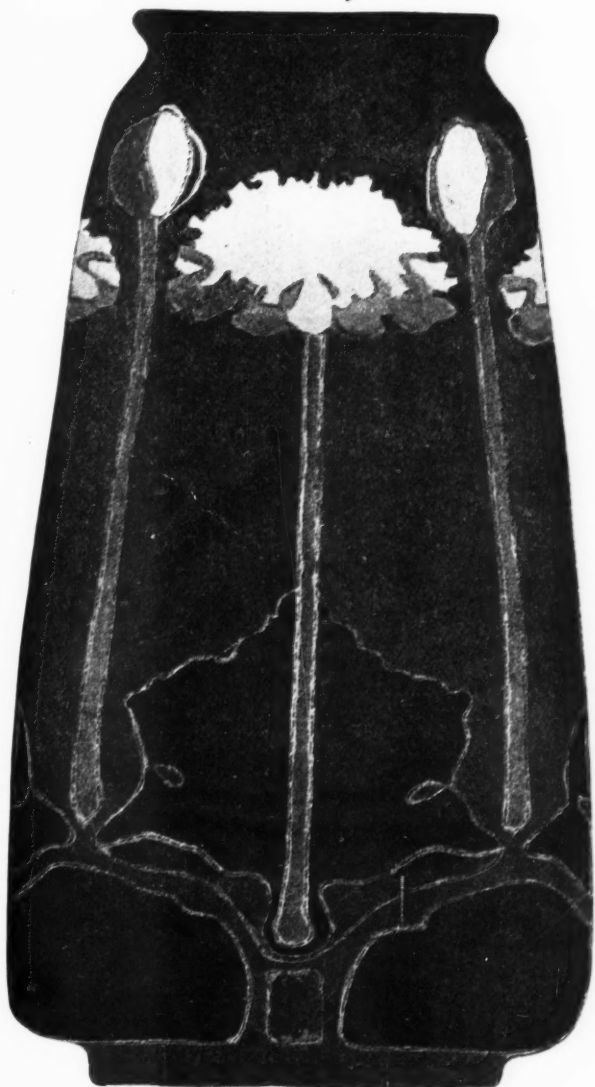


GRAPES—HENRIETTA BARCLAY PAIST



POPPY PLATE—MARY LOUISE DAVIS

POPPIES—MARY LOUISE DAVIS





HOLLY—EDITH ALMA ROSS



HAWS—HENRIETTA BARCLAY PAIST

HOLLY BERRIES—EDITH ALMA ROSS

Treatment by Jeanne M. Stewart.

LAY in the berries first in a tone composed of equal parts of Yellow Red and Pompadour No. 23 shaded with Pompadour No. 23. The darker berries and those in shadow with Stewart's Pompadour with $\frac{1}{3}$ Ruby Purple. The leaves which are very dark and glossy in Yellow Green, Turquoise Green, Olive Green and Shading Green. Care should be taken with the sharp narrow points of the leaves which are often tipped with a faded brown. Chestnut Brown to which a little Pompadour has been added makes a good color. The background in soft greens and greys is added in the second fire, shading from Ivory Yellow to the dark tones under the leaves, made with Shading Green and Stewart's Grey, Brown, Green, Pompadour and Ruby Purple.

The bright reds should not be touched in the second fire but in the third the whole design should be brightened and strengthened and shadows added.

Pompadour and Grey in equal parts, forms an excellent shade for the shadows. These reds should be given careful firing as much depends upon this for a bright, brilliant red.



HAWS HENRIETTA BARCLAY PAIST

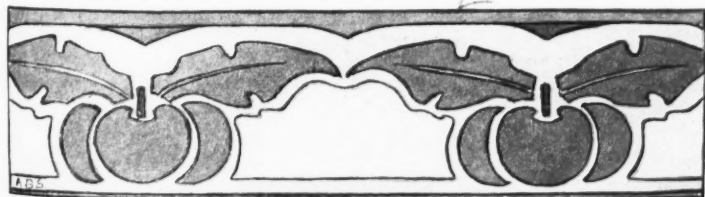
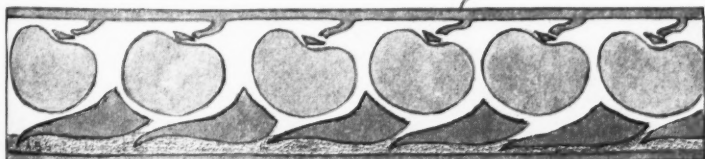
Treatment by Maud Hulbert.

PAINT the rose hips with Yellow Ochre, Orange Red, Pompadour and Blood Red or Carnation No. 1 and No. 2. The ripest ones are a dark red while some of the more undeveloped ones are quite yellow.

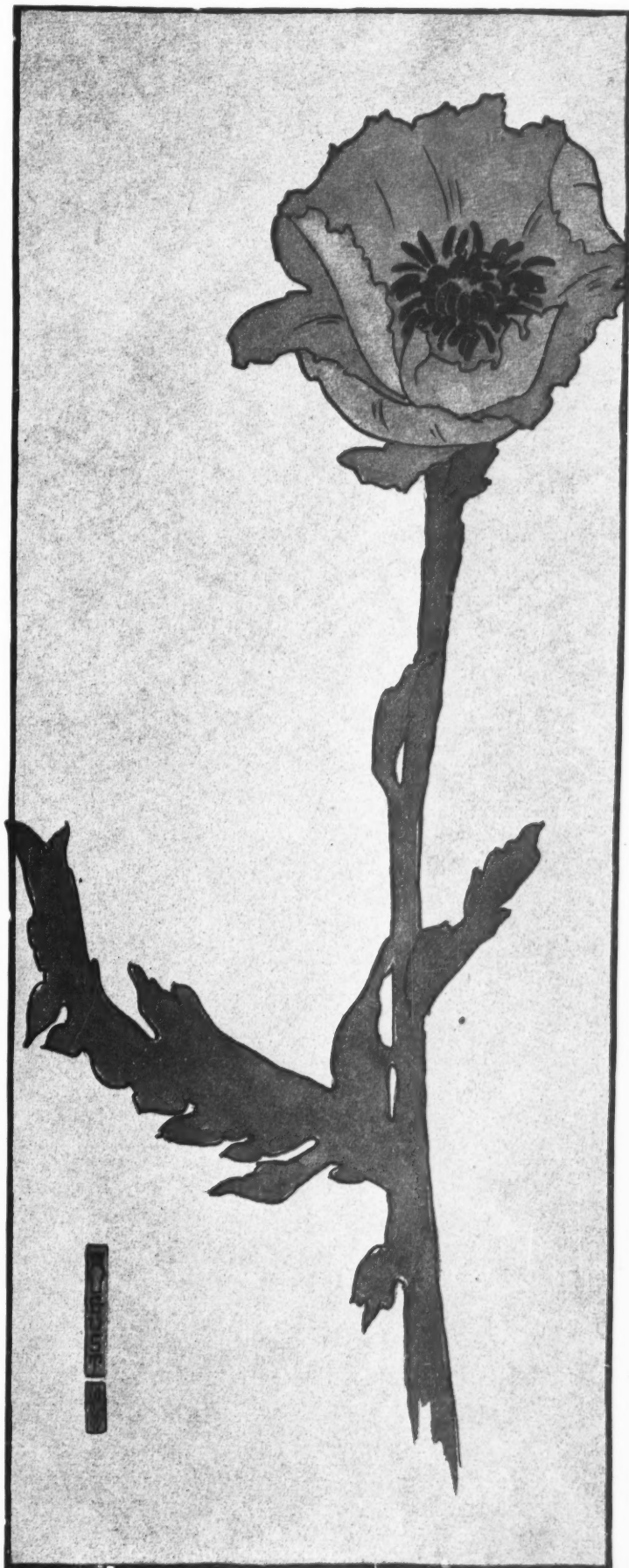
The leaves are a bright green; use Yellow Green for the lightest ones and Brown Green and Shading Green for the dark ones.

If you wish a dark ground use Shading Green, but add a little Orange Red to soften it and use some Violet of Iron in the shadowy leaves that go under the tint.

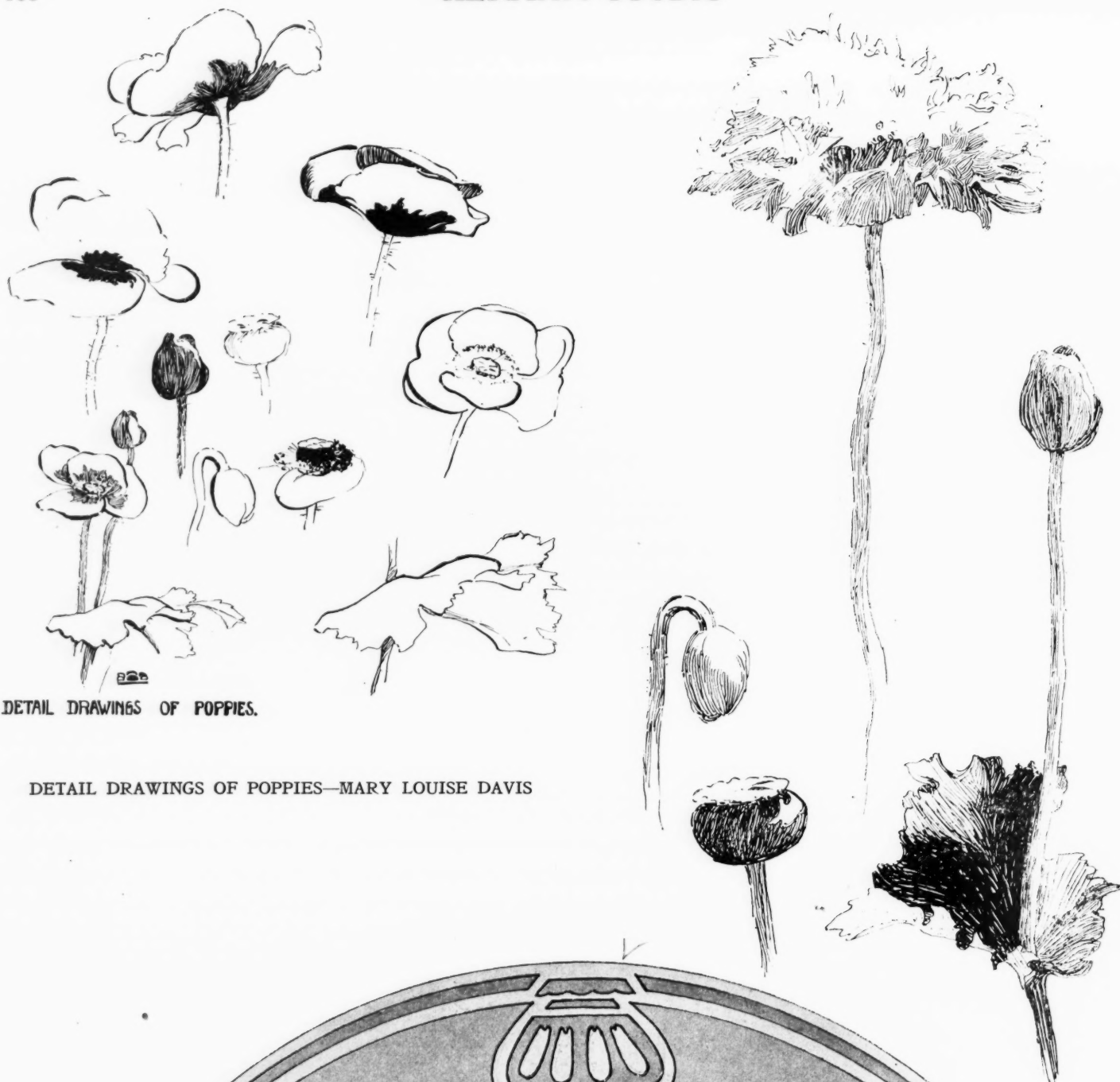
If you wish to use a light ground, Copenhagen Grey and Brown Green will be good. Sometimes the rose leaves have turned to the autumn colors, yellows, reds and russet browns, when the rose hips are ripe.



FRUIT BORDERS—ALICE B. SHARRARD

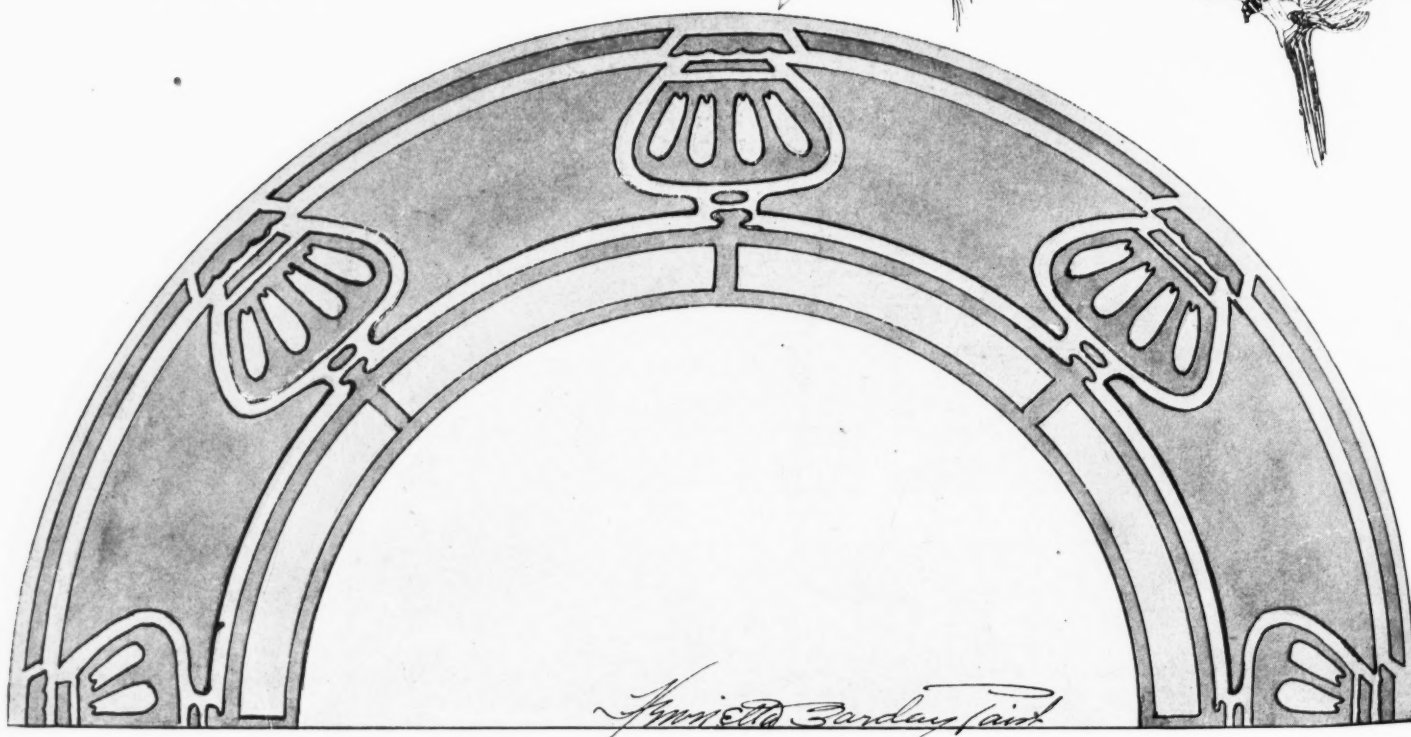


POPPY—HENRIETTA BARCLAY PAIST



DETAIL DRAWINGS OF POPPIES.

DETAIL DRAWINGS OF POPPIES—MARY LOUISE DAVIS

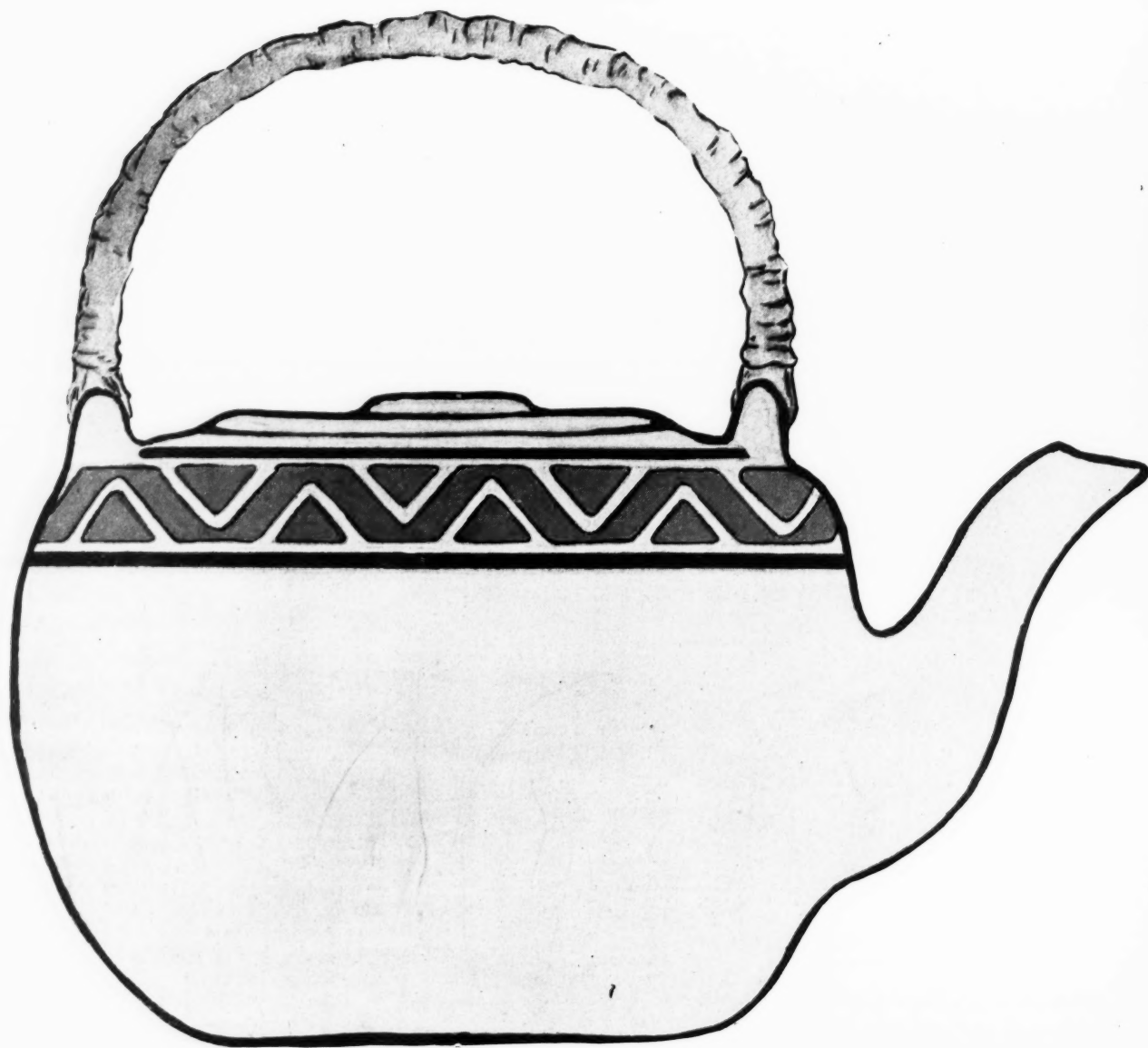


POPPY DESIGN FOR PLATE—HENRIETTA BARCLAY PAIST
 Grey Green (two shades). Poppies in Pink. Gold outlines.



MOUNTAIN ASH—HENRIETTA BARCLAY PAIST

(Treatment page 180)



TEAPOT, RAFFIA HANDLE, SUGAR AND CREAMER—INA C. BRITTON
RAISED DECORATION, HAND BUILT, GLAZED IN MEDIUM GREEN



EXHIBITION NOTE

Mrs. Ione L. Wheeler of the Ceramic Association has placed a case of decorated ceramics in Burley's. The work is particularly interesting to members of the ceramic societies and those painting china because it covers the various styles now in vogue, shaping, as it were, an evolution from the beautiful simplicity of luster and plain colorings to the conventionalized flower design, and the interlacing line patterns requiring considerable skill to paint in perfection. In addition to new pieces a number of those exhibited at the Art Institute have been assembled to give a wider survey of the art.

STUDIO NOTES

Miss Ada L. Murray has moved her studio from 151 West 140th St. to Florentine Court, 166 West 129th St. Cor. 7th Ave. Her telephone number has been changed to 1183 Morning.

Mr. Charles Frank Ingerson, formerly with Miss Jeanne M. Stewart in Chicago, has opened a Studio at 1321 Sutter St., San Francisco, Cal.

Mrs. A. L. B. Cheney has removed her studio from 82 Broadway to 1784 Broadway, Detroit, Mich.

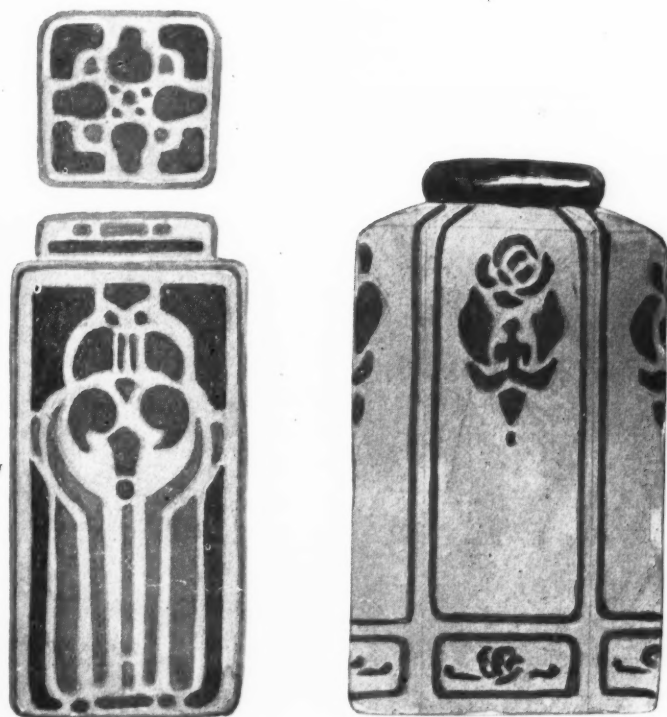
ANSWERS TO CORRESPONDENTS

Mrs. W. H. V.—Paste for raised gold cracks off after firing for several reasons. If it is underfired it crumbles or rubs off; if too much fat oil is used it cracks or scales off, or if put on too heavily on a hard French china. Color cracks or scales off if put on too thick. It rubs off if underfired or has not enough flux. Most tube colors should be fluxed $\frac{1}{4}$ for painting, $\frac{1}{2}$ for tinting—except Apple Green, Pearl Grey and Mixing Yellow. If liquid gold scales off, it was put on too heavily. It rubs off if underfired. In putting a raised gold monogram on a tinted border the tint must be put on first. Beginners would be surer of success if they fired the tint before putting on the monogram—later one can easily put the raised gold on the unfired paste. "The Class Room" is the title of a series of articles on every possible subject in overglaze decoration given in recent numbers of KERAMIC STUDIO. We are publishing them in book form but the back numbers can be bought more cheaply, as the published books will be illustrated and revised and quite a little more expensive. The back numbers are 35 cts. each. The Class Room occupies seventeen numbers, but three are out of print. The Class Room books probably will be published in four volumes at \$300 each.

C. W.—"Envelope" is a term used in ceramics to mean a tint put over all the piece to bring design and background together. This is sometimes "dusted on", a tinting of oil having been applied beforehand and padded, or dusted color is sometimes applied to a tinted envelope in which case the oil or tint is allowed to become almost dry before applying the powder color. The powder color for dusting is drawn or pushed over the surface with a bit of absorbent cotton or surgeon's wool.



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Dull Blue on Coffee Brown tint.



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ROUND


Ground —A coffee brown design in dull blue with dull red top.

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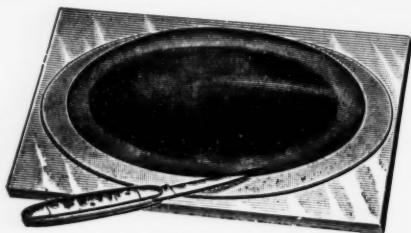
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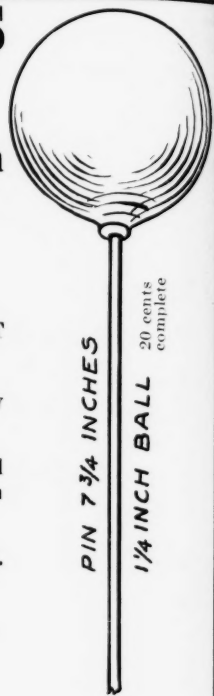
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